Song of the West
A WARNER BROS. & VITAPHONE NATURAL COLOR PICTURE IN TECHNICOLOR
25¢

Glamour of the West—in Song—in Color

"SONG of the West" sings of those mad meteoric moments that went into the making of America, when the West was wonderland, a lure of adventure—when trains of covered wagons slowly serpentined in and out of the silent valleys, on the California trail—when staggering fortunes in gold dust were won and lost on the throw of a card in the gambling joints that mushroomed about the gold mines—when right and wrong were twisted in a skein of morality none was wise or brave enough to unravel—when men with nerves of steel settled their disputes with swords of steel, and romance rewarded the bold and daring.

Of those fabulous days, Warner Bros. Vitaphone picture, "Song of the West," captures the robust romance, the dangers, the excitement, and with its dazzling hues of Technicolor brings before you the lovely vistas of the Great West country.

WARNER BROS.

present

"SONG OF THE WEST"

A Warner Bros. and Vitaphone Operetta in Technicolor

Characters	*Cast*
Stanton	JOHN BOLES
Virginia	VIVIENNE SEGAL
Lotta	MARIE WELLS
Hasty	JOE E. BROWN
Davolo	SAM HARDY
Penny	MARION BYRON

From the Operetta, "Rainbow," by Laurence Stallings and Oscar Hammerstein, 2nd

Director	RAY ENRIGHT
Scenarist	HARVEY THEW
Director: Advertising and Publicity	A. P. WAXMAN

MUSICAL NUMBERS

"Come Back To Me," By Grant Clarke and Harry Akst, composers of "Am I Blue?"

"The One Girl," "I Like You As You Are Ma'am," "Haystraw," "My Mother Told Me Not To Trust a Soldier," "I Want A Man," "Along A Covered Wagon Trail," Hymn, "Let Me Give All My Love To Thee," "The Bride Was Dressed In White" and "West Wind," by Vincent Youmans.

PRODUCTION PERSONALLY SUPERVISED BY J. L. WARNER

Darryl F. Zanuck, Associate Producer

Produced and reproduced by Western Electric system and apparatus

ENTIRE PRODUCTION AND VITAPHONE SYNCHRONIZATION PRODUCED AT WARNER BROS. STUDIO, HOLLYWOOD, CALIF.

A WARNER BROS. & VITAPHONE RECO TRADE MARK NATURAL COLOR PICTURE

WEINROD

Story of "SONG

IN THE days when the West was virgin territory, hot blood invariably accompanied a quick pull of the trigger. That was how Stanton came to be in disgrace, a fugitive from the army! And all for a woman! A brawl in connection with Lotta, a light-o'-love, a hasty shot, and flight—far from the army post where he was an officer. In his new life as a scout, he tried to forget.

He it was who straggled into the army post at Fort Independence, a striking figure in doe-skin outfit, with a shaggy growth of hair and beard. He fancied time had healed the old wounds, and changed his exterior so he could go undetected. How his heart pounded to be near the army life again!

It pounded harder when he ran into sweet Virginia, daughter of the commandant, as she was hurrying past. She stopped to question the stranger. She fell in love with him, and he with her.

He was to conduct, as scout, the covered wagon train ready to leave at break of day, under military patrol, for rumors had been received of Indians on the warpath. But he was not fated to remain undetected, for Davolo, the man who had caused his flight several years past, recognized him. With a curse, Davolo reached for his gun. Stanton leaped on him and disarmed him. In the scuffle, the revolver exploded. Davolo fell. Pandemonium! Stanton under arrest, and confined in prison.

In his hour of dire need, two friends came to his aid. One was his old pal, Lieutenant Singleton; the other happy-go-lucky Hasty, the unhasty mule tender, whose direct methods resulted in the guard being overpowered.

It so fell out that the newly arrived minister had broken a leg and must remain behind. He was known to none, so Hasty relieved him of his ministerial garb, and persuaded Stanton to don it and pose as the new minister. Stanton listened readily, for it would afford him the chance to be with Virginia.

Virginia pierced his disguise. They met for secret trysts,—in the glamour of moonlight. On toiled the wagons, on through the majestic heights of the Rockies, till the soft lines of the Sierras reared through the sand dust of the desert—then Truckee Pass and so to Red Dog, first mining camp stop.

OF THE *West*"

And here Singleton, enamoured of Virginia, learned to his horror that she favored Stanton. Love knows no laws, and Singleton threatened to expose his friend to the commandant unless he left the wagon train, and passed out of Virginia's life. Stanton agreed. Lotta, seeing her chance, tried to be re-instated, but Stanton cast her off. Hasty decided to take potluck with his friend, and remained.

The outfit was only a short distance down the canyon when Virginia sensed her lover was missing. Frantically she sought him and then, realizing the truth, gathered a few things and returned to Red Dog and Stanton, willing to share with him whatever might come. Thus Virginia and Stanton passed into the hectic life of one camp after another.

It was a restless time for all of them. With a stake in hand, Stanton opened a gambling place. Virginia had been content and happy; but soon she felt the urge for that Army life in which she had been raised.

The nostalgia was satisfied when the Commandant's troops galloped into the mining camp. Stanton sensed his wife's desire for the company of the boys. He drove the miners from the gaming tables, and himself kept in the background. But Virginia insisted that he share in the festivities. Came the time for the army toast, and Stanton, mad with jealousy, sneered. He sang the army song contemptuously. Virginia, stung to the quick, decided to leave him, especially when he put salt on the wound by calling to Lotta, and taking her in his arms.

At Singleton's urging, Virginia returned to her father. Stanton's will was crushed; and the goddess of luck forsook him, till he becamea derelict. Always Hasty was on hand to aid him, and to protect him from two old enemies, bent on his life. Learning that they were ready to shoot to kill, Hasty went to meet them. Bullets were exchanged, and Hasty fell. Singleton came on the scene in time to learn where his old friend could be found.

Sure of his man, of his sterling character, Singleton went to Stanton. He appealed to the better side of his nature, urged him to enlist and forget the past. Stanton obeyed. Once more he proudly donned the Army blue. And there, again in the service of his country, Virginia found her lover. Her love remained unspoiled. She opened her arms to welcome him home to her heart. So, hand in hand, they went forward to felicity, each happy in one another, and overjoyed to spend their lives together to the strains of bugle calls, beneath the colors of the stars and stripes.

The Principals

FROM stage, screen, musical comedy, operetta and vaudeville come the actors in Warner Bros. "Song of the West," brilliant players to match a brilliant evocation of the dangerous days when the West was the open sesame to wealth and romance, to whomsoever was courageous enough to answer its siren call. The actors whose portraits are reproduced on this page need no introduction to the Vitaphone public. And their work in "Song of the West," opulently and naturally tinted with Technicolor, will further strengthen their hold on the entertainment-loving public.

MARION BYRON has the engaging role of Penny in "Song of the West," and will follow with a part in "Golden Dawn," "Hold Everything" and "So Long Letty."

Through "The Desert Song," JOHN BOLES won instant renown, with his captivating voice and arresting personality. He is Stanton, scout and gambler, in "Song of the West."

SAM HARDY, the Davolo of "Song of the West," first came into prominence to Vitaphone fans with his work in "On With the Show." EDWARD MARTINDEL (in circle), the Colonel in "Song of the West," has sung on the stage with Fritzi Scheff.

in "Song of the West"

"Song of the West," is the first picture to bring VIVIENNE SEGAL, favorite singer of the footlights, to the screen. She has a featured role also in "Golden Dawn," operetta set in African jungles.

MARIE WELLS burst into Vitaphone fame in "The Desert Song." She is Lotta in "Song of the West."

JOE E. BROWN brings his brand of irresistible humor to "Song of the West," in the role of Hasty, the slow-motion mule-tender. His next is "Hold Everything."

Infectious gayety characterizes the portrayal of the sergeant major by EDDIE GRIBBON (circle), in "Song of the West." His next Vitaphone picture for Warner Bros. is "So Long Letty." RUDOLPH CAMERON plays with understanding the role of the staunch friend, Singleton, in "Song of the West."

Brief Biographies of the Players

JOHN BOLES was educated at the University of Texas and in his freshman year was selected as soloist of the college glee club. Upon his graduation, he set out for New York where he obtained a featured role in the musical comedy "Kitty's Kisses." His best known motion picture is "The Desert Song," produced by Warner Bros. last season as the first Vitaphone operetta.

* * * *

VIVIENNE SEGAL obtained her first contract with the Shuberts as a result of singing the title role in an amateur performance of "Carmen." The Shuberts at once gave her a principal place in the cast of "Blue Paradise" which immediately established her reputation on Broadway. Subsequent footlight engagements included "The Three Musketeers." "Song of the West" is her first film.

* * * *

JOE E. BROWN decided to become a professional when he saw his first circus at the age of five in his home town, Toledo, Ohio. As soon as his education was completed, he joined the Ashton troupe of aerial artists and before many seasons landed on Broadway as an acrobatic comedian. His talking pictures include "Sally" and "Hold Everything," the latter a forthcoming Warner Bros. release.

* * * *

MARIE WELLS was playing in the stage version of "Lombardi Ltd." in Los Angeles when a representative of Warner Bros. approached her with an offer to sing in the first Vitaphone operetta, "The Desert Song." Although now in demand for talking pictures, she still appears behind the footlights, her latest stage vehicle in Los Angeles being a revival of "No, No, Nanette."

* * * *

SAM HARDY made his stage debut twenty years ago with Douglas Fairbanks in "Hawthorne of the U. S. A." During recent seasons he has appeared in "Kiki" with Lenore Ulric and in "Charlot's Revue" with Beatrice Lillie. His first picture in Hollywood was "Orchids and Ermine" and since that time his services have been constantly in demand by leading producers.

MARION BYRON was born in Dayton, Ohio, but received her education in Detroit and Denver. Her first stage experience was in "The Patsy," while her screen debut was made as leading lady for Buster Keaton in "Steamboat Bill." Other films in which she has appeared include "His Captive Woman," "Broadway Babies" and "So Long Letty." Her next will be "Golden Dawn."

* * * *

EDWARD MARTINDEL was recognized for many years as one of the leading baritones of the American stage, appearing opposite such singers as Fritzi Scheff and Emma Trentini. His first Vitaphone singing picture was "The Desert Song" and because of the success of this production, many other engagements for the audible screen have followed. He was also popular in silent films.

* * * *

DIRECTOR RAY ENRIGHT was educated in Los Angeles and took his first job in that city as a reporter for the Times. He entered the film industry as a cutter for Charlie Chaplin and began his directorial career four years ago at the Warner Studio making "Jaws of Steel" starring Rin-Tin-Tin. His recent film productions include "Kid Gloves," "Stolen Kisses" and "Skin Deep."

* * * *

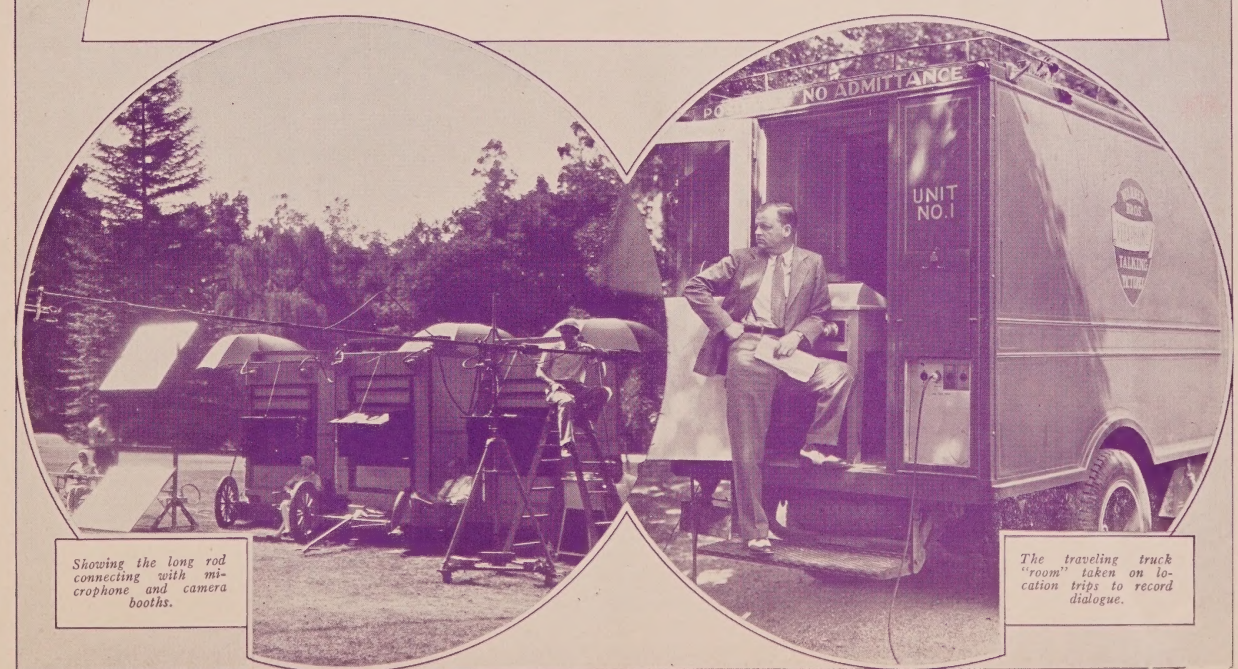
LAURENCE STALLINGS, co-author of "Song of the West," is a graduate of Yale and a veteran of the World War. Beginning his career as literary critic for the New York World, he later came into the limelight of fame as co-author of the stage play "What Price Glory?" and as author of the motion picture, "The Big Parade."

* * * *

OSCAR HAMMERSTEIN II, who collaborated with Laurence Stallings on "Song of the West," is one of the best known contributors to the modern light opera stage. He has written innumerable librettos including "The Desert Song" and "The New Moon." With Sigmund Romberg he has just completed "Viennese Nights," the first original Vitaphone operetta.

Another Triumphant Vitaphone Advance

With the filming of Warner Bros. "Song of the West," the last limitation has been removed from Vitaphone pictures. During the early years of Vitaphone it was necessary, in order to achieve perfect reproduction, to do all recording indoors. "Song of the West" is, therefore, a milestone in talking screen history for it is the first Vitaphone picture to be photographed almost in its entirety in the great outdoors, with the recording apparatus hundreds of miles from the nearest studio. This is a significant fact for it means that in the future the whole world is Vitaphone's stage and that stories of every type can be taken with dialogue and sound effects in any spot on earth.



Showing the long rod connecting with microphone and camera booths.

The traveling truck "room" taken on location trips to record dialogue.

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Vivienne Segal and John Boles bring their artistry and vocal virtuosity to the romantic tale of "Song of the West." This Warner Bros. operetta, radiant with the rainbow hues of Technicolor, ranges from army posts to gambling dens, from the splendor of Western scenery to the vice-ridden haunts of San Francisco's old water-front. Movement — color — speed — action — the magic of song married to the miracle of color on the screen!

Music Hath V

The noted Viennese composer, OSCAR STRAUS, has come to America to compose special Vitaphone operettas.

DESERVING of highest mention among the benefits due to Vitaphone is the accessibility to the public at large of excellent music. Heretofore this was the privilege of residents of a handful of the large cities. Today, thanks to Vitaphone, every town in every State receives the foremost musical talent of our generation.

With the first Vitaphone experiments Warner Bros. were quickly convinced that one great boon of the new invention would be the popularization of great music. That this end has been consistently kept in view by the Warner organization is evident from the very first program with which Vitaphone was demonstrated at Warner Bros. Theatre on Broadway on August 6, 1926. At that time the screen became the concert stage for such artists as Giovanni Martinelli, Mischa Elman, Marion Talley, Anna Case and Henry Hadley, conducting the New York Philharmonic Orchestra. During the next four years Warner Bros. photographed and recorded for the benefit of today's audiences as well as those of the future, the work of many more supreme artists.

In their development of Vitaphone, however, semi-classical music has by no means been overlooked. The light

OSCAR HAMMERSTEIN, 2nd, is now working on the book and lyrics of "Viennese Nights," the first musical play ever composed for talking pictures.

OTTO HARBACH wrote "Golden Dawn," soon to be released as a Warner Bros. Vitaphone operetta in Technicolor.

itaphone Charms

operetta has been for many decades a favorite medium of have been influential in transposing this form to the audible screen. They were the producers of the first attempt along these lines—"The Desert Song" presented in the spring of 1929.

The result of their endeavors is made clear by the beauty of "Song of the West." Not only is perfect reproduction achieved in this newest Vitaphone special but a glamorous pictorial beauty has been imparted to it through the use of Technicolor throughout. "Song of the West" was selected by Warner Bros. as the basis for a screen operetta because of the lyrical quality of its melodies and because of its picturesque backgrounds. Based upon the stage opera, "Rainbow" by Laurence Stallings and Oscar Hammerstein, II, "Song of the West" tells a sweeping epic story of the colonization of California. Vincent Youmans, composer of many Broadway musical plays, is responsible for its score. As produced by Warner Bros., this constitutes the highlight of tuneful motion pictures to reach the screen up to this time.

But Vitaphone's musical accomplishments in the past will by no means eclipse their plans for the future. Another forthcoming operatic success will be "Golden Dawn" in which Vivienne Segal, prima donna of "Song of the West," will again sing the principal role. Otto Harbach and Oscar Hammerstein, II, are responsible for this melodious vehicle.

It is interesting to note that Mr. Hammerstein is closely identified at this time with the Warner organization. At present he and his collaborator, the celebrated composer, Sigmund Romberg, are at the company's West coast studio following the camera and microphone work on their joint effort, "Viennese Nights," the first operetta composed especially for Vitaphone production.

Another coup scored by Warner Bros. in securing the world's greatest musical talent for Vitaphone pictures is the recent contract signed by them which brings Oscar Straus to this country to compose an operetta for the screen that will rival the beauty of his famous work, "The Chocolate Soldier."

Erno Rapee, creator of the theme song idea in motion pictures and distinguished as the musical director for some years, of the Roxy Theatre, in New York, has signed a contract with Warner Bros. to become General Musical Director of their studio. He will have charge of all musical activities on the mammoth program of Vitaphone specials to be made during the approaching months.

Otto Harbach and Jerome Kern will soon be sojourning in Hollywood, and can be counted to repeat for Vitaphone productions their amazing musical comedy and operetta successes. Each name is synonymous with Broadway's outstanding musical hits. Kern's most recent sensational successes were "Sweet Adeline" and "Show Boat," to mention but two. And "Golden Dawn" was written by Harbach and created a furor in Broadway before being acquired for a Technicolor operetta by Warner Bros.

Such brilliant names are sufficient guarantee that Vitaphone talking pictures are first and foremost, now and to come.

ERNO RAPEE is now General Musical Director of all Vitaphone pictures.

SIGMUND ROMBERG, light opera composer, is preparing music for the first original Vitaphone operetta, "Viennese Nights."

John Barrymore and Al Jolson —At Their Best

John Barrymore and one of the laugh-provoking situations in his next Warner Bros. Vitaphone picture, "The Man From Blankley's."

YOU can think till doomsday, but you won't succeed in thinking up two names with more magnetism and drawing power than John Barrymore and Al Jolson. Millions have thrilled to their versions of romance, millions have surrendered to the sheer magic that each distills from his personality.

And millions more will soon be enjoying John Barrymore and Al Jolson in their forthcoming Warner Bros. Vitaphone pictures.

Barrymore momentarily leaves the intoxicating romances that have made his name a favorite, and turns to a gay and rollicking farce comedy: "The Man From Blankley's." It is taken from the stage piece in which Sir Charles Hawtrey scored both here and abroad. It scintillates with fun and comic situations, and the whole nation will soon be rocking with laughter.

Al Jolson, troubadour of melting songs that get wrapped about the heart, will soon flash upon Broadway with "Mammy." It will be in part Technicolor. Irving Berlin wrote the book and music for it. All America will be humming the song hits from this Vitaphone production that revolves around a minstrel troupe.

The gay days of minstrelsy are re-captured in Al Jolson's "Mammy," his next Vitaphone picture for Warner Bros.

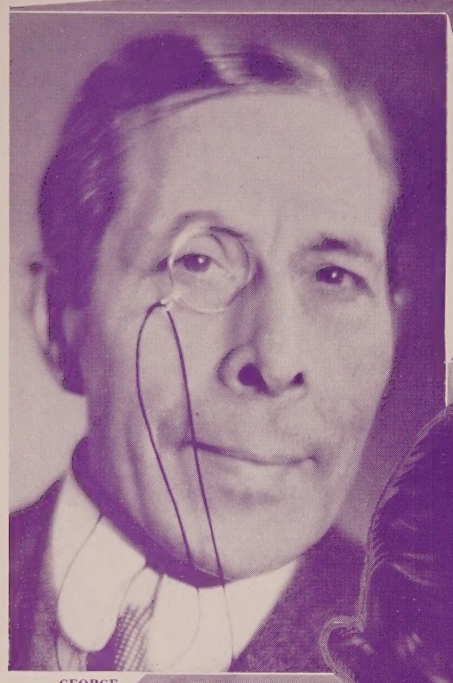
SCREEN history changed overnight and a brilliant era was ushered in with the presentation of talking pictures to the world by Warner Bros. What had been a dream became reality. With dramatic swiftness came, from the Warner Studios, the Vitaphone all-talking picture, the all-talking picture in Technicolor, the talking-singing picture, the extravaganza, the operetta. And with each change, Warner Bros. proved themselves pioneers of acumen and enterprise.

They are shown on this page. H. M. Warner, president, in circle; Major Albert Warner, vice-president, bottom left; J. L. Warner, vice-president in charge of production, bottom right.

A Dozen of

Past performances speak more powerfully than words, as regards this impressive aggregate of Warner Bros. stars, who appear in Warner Bros. Vitaphone pictures. One and all have won renown in comedy, drama, light opera; on the stage, opera and in vaudeville.

George Arliss in "Disraeli," and "The Green Goddess," is the



GEORGE ARLISS

DOLORES COSTELLO

AL JOLSON

CONRAD NAGEL

LILA LEE

MARIAN NIXON

the Very Best

talk of talking pictures. John Barrymore in "General Crack," is giving the nation a new definition of entertainment. Al Jolson—well, there's only one Jolson! Winnie Lightner radiates fun, in her own unique way. And all the others are equally topnotchers and contribute to the ever growing popularity of Warner Bros. Vitaphone pictures.

JOHN BARRYMORE

H. B. WARNER

WINNIE LIGHTNER

FRANK FAY

GRANT WITHERS

VIVIENNE SEGAL

A Little from the First National Lots

"Bright Lights," starring Dorothy Mackaill, is now facing a battery of Technicolor cameras and concealed microphones at the first National Studio under the direction of Michael Curtiz, and promises to be one of the most bizarre, exotic pictures of 1930. It tells the exciting story of a shady lady of the South African dance halls who becomes a Broadway star. Supporting Miss Mackaill in the cast are Noah Beery, Frank Fay, Eddie Nugent, Inez Courtney, Daphne Pollard James Murray, Tom Dugan, Frank McHugh, Edmund Breese, Virginia Sale, Jean Bary, Edwin Lynch and a host of others.

* * * *

Our spies tell us that Alice White's recently completed production, "Show Girl in Hollywood," from the J. P. McEvoy best seller, is what is known in the argot of the studio as a "Wow." Upon completion of the picture Alice hied herself to the beach for a short rest and vacation. She is now preparing to start work on 'Sweet Mama," which is described as an "epic of the flapper."

* * * *

When Billie Dove began taking French lessons some eight months ago she probably hadn't the slightest idea that she could ever put the lingo of Paree into cinematic use. Which shows you never can tell, for in her latest picture, "Sweethearts and Wives," which is now in production, Billie plays the role of a French maid—and how she can talk that thing! Clive Brook is playing opposite the star in this picture and the cast includes such names as Sidney Blackmer, Leila Hyams, Albert Gran, Fletcher Norton, Rolfe Sedan and Alphonse Martell. Clarence Badger is directing it like everything.

* * * *

After directing Richard Barthelmess in four "hit" pictures, namely: "Weary River," "Drag," "Young Nowheres" and "Son of the Gods," Frank Lloyd was left at a loose end when his favorite star up and sailed for a vacation in what the geographies call Europe. Finally the First National production experts found something to keep Mr. Lloyd busy, so he is now directing "Sin Flood" boasting of an all-star cast of players including Douglas Fairbanks, Jr., Dorothy Revier, Robert Edeson, Anders Randolf, Ivan Simpson, William Orlamond, Henry Kolker and Louis King. The picture is said to have intensely dramatic situations, and when we say "intensely dramatic" this time, we mean it.

A report from our West Coast sleuth assures us that "The Prisoner's Song" will not be the thematic ballad of "Jailbreak," an all-star production which Mervyn LeRoy is directing, based on the recent chaotic harlequinades of discontented prisoners. Bernice Claire and Conrad Nagel have the leading roles and other prominent players are Raymond Hackett, Ralph Ince, Tully Marshall, Maurice Black, William Holden, George Cooper, Frederick Howard, Blanche Friderici, Ivan Linow and Jack Wise.

* * * *

Speaking of Frank Lloyd and Richard Barthelmess, it may not be amiss to mention in our subtle manner that their combined efforts in "Drag" and "Young Nowheres" were appreciated to such an extent that many of the critics named those pictures among the best of the celluloid output for the year 1929—i.e. last year. And other critics, shyly, perhaps, placed the names of the two productions in the Honorable Mention list.

* * * *

What do you suppose! During the filming of "Show Girl in Hollywood," Alice White and Jack Mulhall had one of those little spats which are bound to occur. Oh, be big! Agree with me that they're bound to occur. Finally, Mulhall walked up to Alice and said, "Aw, let's kiss and make-up." "If you're careful I won't have to," said Alice, with a wink!

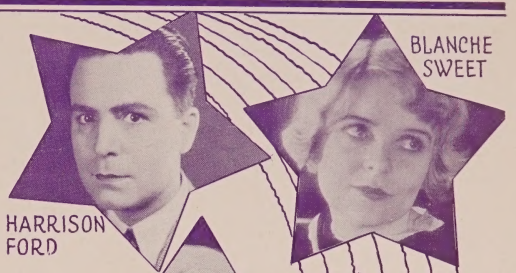
* * * *

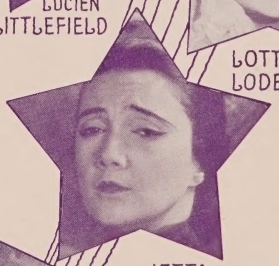
First National's big Technicolor special, "Song of the Flame," has finally been completed and all of the Russian extras have been sent back to their homes after several weeks of free caviar at the First National lunch-room. Bernice Claire and Alexander Gray sing into each others eyes in this production, and Noah Beery will love it if you hiss at him. Others prominent in the cast are Alice Gentle, Inez Courtney, and still more Russians. Alan Crosland directed the production.

"His Woman." Whose woman? Why—"His Woman!" That's the title of a thrilling picture of the underworld which is now scaring property men and studio carpenters to death at the First National plant. William Beaudine is directing and the all-star cast contains such stellar personalities as Monte Blue, Lila Lee, William Boyd, Betty Compson, William Janney, Wilfred Lucas, Cornelius Keefe, DeWitt Jennings and Gina Corrado.

Broadway Versus *Hollywood*

Stage Favorites and Screen Stars Compete in Vitaphone Varieties

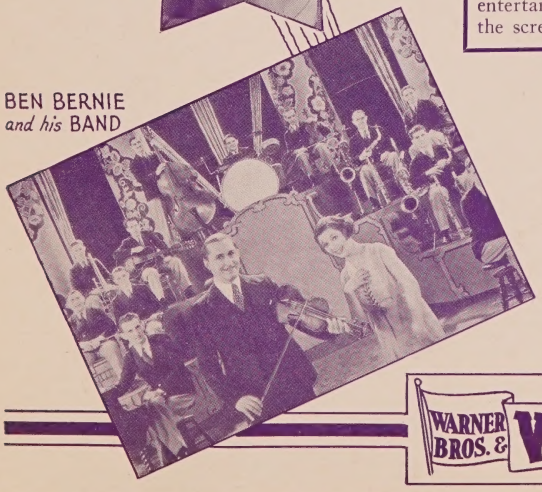


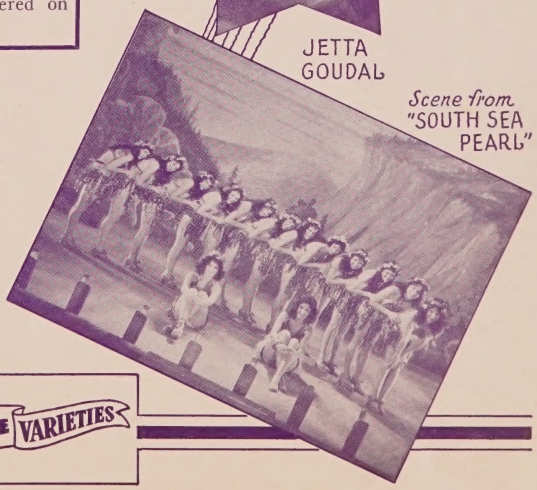


LET the diplomats parley, let the pacifists rave, but the most furious war in history wages on right under their collective nose. It's a bloodless battle, of course, but Broadway versus Hollywood is the cinema Battle of the Century.

Vitaphone Varieties, the entertaining short subjects, offer a field of honor for the struggle. Two studios, one in Hollywood and one in Brooklyn produce the Varieties. On the Western front, we find screen favorites in the casts, while the Brooklyn studio garners the cream of Broadway "names."

The movie veterans laugh as they talk of "screen personality" and "screen technique." The stage folk offer "stage presence" and "speaking voice" in rebuttal. To the victors belong the spoils. In this case the non-combatants win, for the fans are enjoying the finest short entertainments ever offered on the screen.





WARNER BROS. & VITAPHONE VARIETIES
REG'D TRADE MARK

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